

Completed Exhibitions List

Craig Atzel, New York City
 Jann Abramov, Stewart Castle, Herman Feldman, Skota Nogajew, Alan Noll
 Deborah Williams, Thomas Zonneveld, New York City
 Rankin Bagshaw, New York City
 Kathleen Bakerwell, Rachel Frankel, Rabbi Jia, New York City
 Amilia Chiu, Stephen Shore, New York City
 Mark S. Clapp, Arlington, Virginia
 George Cooper, Eric Malamud, New York City
 Linda Coughlin, Jennifer Lacy, Ryan Park, New York City
 Kellar Eastling, New York City
 Steve Fox, Yael Wiss, London, UK
 Edward Franzen, Duncan Lewis, Francois & Lewis Architects, Paris, France
 Sally Gilliland, Daniel Lefler, Gilliland Lefler Architects, New York
 Richard Goodwin, Sydney Australia
 John Gouvalas, Alberto Kalach, Ricardo Regazzini, Mexico City
 David Green, Vicente Sastre, New York City
 Stefano Houston, Stanley W. Leet, New York City
 Ian, New York City
 Frederic Lefranc, AIA New York, New York City
 Maggie Matsumoto, Frederic Schwartz, New York City
 Sandra Moryllo, Linda Pollak, Moryllo/Pollak Architects, New York City
 Steven A. Miller, Studio 10, New York City
 Alai Yee, Wai-Kong Yee, New York
 Michael Morris, Franklin Saks, Morris-Saks Studio, New York City

Masaharu Ogawa, New York City
 Grace Ong, New York City
 Patricia Oova, Studio C, Santa Monica, California
 Tom Pao, New York City
 Bill Pease, New York City
 Juergen Rehm, TIRG Architect, P.C., New York City
 RTKL Associates, Los Angeles, California
 Michele Sava, Sava Studio, Beverly Hills, California
 Jose Salazar, Gabriela Salazar, KWR Workshop, New York City
 Pablo Samaniego, San Sebastian, Spain
 Sommer Schaefer, Theodore Briner, Vienna
 Maxime Serigni, Paris, France
 Ted Sherrill, Sound Building Practice, New York City
 Anthony DeSimone, Bay Architect, New York City
 Ken Smith, Ken Smith Landscape Architect, New York City
 Linda Tasca, Alan Koch, New York City
 Garry Tschida, Denis Hadfield, New York City
 Christopher Wiederski, Francisco Javier De Nata, Freie Plaetze, Paris, France
 Cassandra Wilday, Victoria Riesman, Demetri Sarafitis, New York City
 Ross Wimer, Peter Cambi, Jennifer Sage, Michael Herzer, J. Chang, Sage Wimer, Cambi Architects, New York City
 Suzan Wimer, Azin Varyi Arch. Inc., New York City
 Mary Williams White, New York City
 Alai Yee, Wai-Kong Yee, New York
 Mai Yamada, New York City



George Cooper, Eric Malamud
 Proposal for U.S. Post Office Park



Prayer before the Muslim Day Parade, New York, September 1995
 Photo by Ed Grazia

November 23, 1995 - January 29, 1996

NY MASJID

Mosques in New York

CONTRIBUTION FORM

I would like to make a contribution of My contribution is tax deductible to the full extent of the law, and the check is made payable to:
STOREFRONT FOR ART AND ARCHITECTURE
 71 Kennedy Street, New York, NY 10012

Name:
 Street:
 City: State:
 Zip Code: Country:
 Telephone:

CONTRIBUTORS
 (as of October 1995)

FRIEND (\$30 or more)
 Janet Abrams, Elizabeth Adams, Michael Alfieri, Aria-Terra Design, Sara Gorden Armstrong, Dore Ashton, Thomas Barone, Ian Beck, Robert J. Bierhoff, D. Capobianco, Susan Cherpman, Harvey Cohen, Patrick Codyback, Bob Cridner, Jim Davis, Andrew S. Doktor, Jeff Dagan & Par Courses, Nanci Duran, Ronald Evans, Thomas Florkiewicz, Bettina Freeman, Philip Grajeda, Jean Gauthier, Paul Guglielmo, May Gurdjieff, Marlene Gurne, Steve Gurne, Jean Gurne, Karen Harrington, Alfredo J. Soto, Karen, Richard Karp, Barbara & Sanford Karp, John and Annmarie Kefelin, Linda Klim, Leon Klayman, Julia Kreyel, John Kress, Mary Helen Kusniuk, David Kusniuk, Paula Krauss, Ted Krueger, Cura Kusniuk, Mitchell Kusniuk, Ilini Lam, David A. Landry, Maya Levy, Linda Litzow & Craig Newick, Lucy Lippard, Aden Maday, Gretchen Marcink, Lin Martin, Jeffrey P. Miles, Michael Moran, Photographs, Erik More, Chris Neale, Stephen O'Connor, Richard Ongut, Jozak Ordover, Dori Pernman, Chris Phoenix, Charlotte Pockracker, Allen Prusis, Christopher Reed, Robert Reuter, Mary Virginia Ricket, Tamara Roy & Bill Boley, Christina Rupp, Tony Schuman, Felicity Scott, Michael J. Shanahan, David Sherman, Richard Tan & Jay Hoffman, Warren Trichitino, Judith van Buren, Lily van der Stokker & Jack Jagger, Henry Urvach, Alan Vay & Timmy Aze, Thomas Waf, Dorothy Wadkin, Lawrence Werner, Andrew Whitede, Choi Wook

ORIGIN (\$50 or more)
 And-Shepard-Whitburn, Wiel Arets, Matthew Barlett, Eva Barone, Ron Bentley, Andrea Blum, Duncan Brown, Louise Jay Brown, Debra Chase, Sherman Clarke, Gensel El-Zephri, Alan Finkel, Brian Goldberg, Nicholas Goldsmith, Leon Goldsmith, Nancy Sperre, Janus Hall, Jidi S. Jan Hendrikse, Jettine S. Mary Houlding, Tei-Ching Hsieh, Michael Inglin, Andrea Kahn, Sheila Krasnow, T. Kao, Kao, Chan Y. Lai, Amanzi Le Gendre & Rosalie Gervais, Patrick Li, Lawrence Lewellen, William Merling & Diana Darling, Elizabeth Moyer, Robert Mnich, Stephen Moyer, Carolyn Moskowitz & Leonard Urschel, James Noll, Linda Polak, Architect, Benjamin Poel, Alexander Radtke, Brooks Kanan Rapaport & Richard Rapaport, Kate Drane Robinson, Norman Rosenfeld, Architects, Andrew Ross, Carol Ross, Frank Silverstein, Jonathan Smaglik, David Speler, Chip Sullivan, Emily Todd, Jeff J. Vandenberg, Anton Van Dalen, Paul Werthel, Robert Werhamer, Troy West, Carol Wills, Nina Yankowsky

STAFF

ADMINISTRATION
 King Park Founder/Director
 Shira Nuska Co-Director
 Gibbs Delgado Director of Development
 Paula Morongola Program Officer
 Gordon Poggi Financial Consultant
 Merrile Rose Intern
 Eric Corder Intern
 Anna Zdziarska Intern

PUBLICATION
 Peter Lang, Storefront Books/Guest Editor
 Tom Miller, Publication Assistant

ED-TEL INTERNATIONAL
 Among Mosques, Hahn Naga

BOARS OF DIRECTORS
 Boaz Cohen, Elizabeth Diller, Dore Gresham, Richard Piaci, Lucia Pizzati

BOARS OF ADVISORS
 Ken Burns, Peter Cark, Chira Denner, Tim Ro, Richard Hays, Mary Jane Jacob, Nanji Jain, Paul Jepsen, James Wines

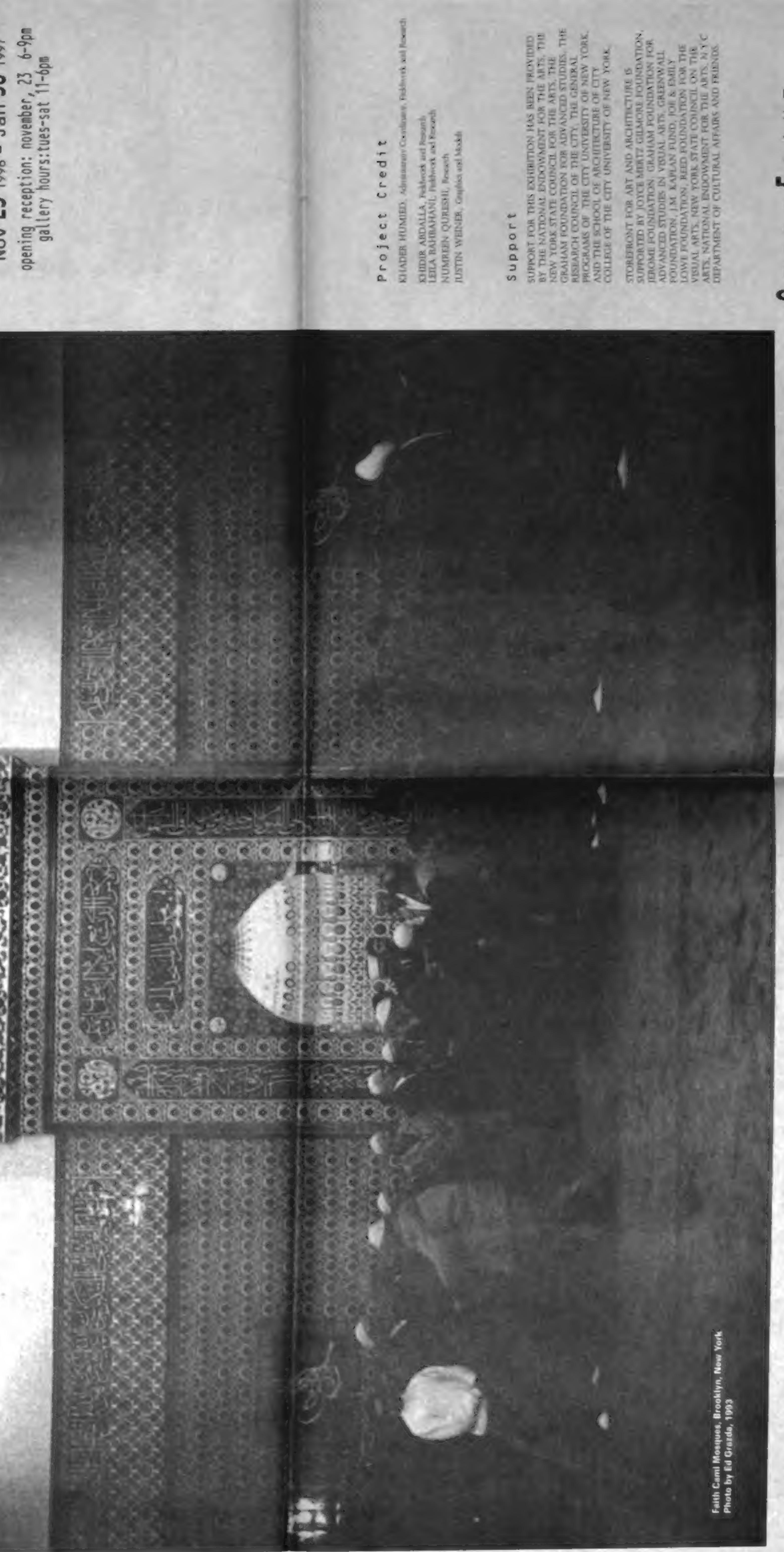
PATRONS (\$1000 or more)

Steven Holl, Victoria Newhouse, Anonymous

NY MASJID: THE MOSQUES OF NEW YORK

Nov 23 1995 - Jan 30 1997
 opening reception: November 23, 6-9pm
 gallery hours: tues-sat 11-6pm

A PROJECT BY JERRILYNN D DODDS AND ED GRAZIA



Project Credit

KHADER HOMID, Advisor/curator, Frederick and Joseph
 KHADEF MOALLA, Advisor/curator, Frederick and Joseph
 LILIA RAHMANI, Advisor/curator, Frederick and Joseph
 NURMIEN QURESHI, Advisor/curator, Frederick and Joseph
 JUSTIN WEIDER, Advisor/curator, Frederick and Joseph

Support

SUPPORT FOR THIS EXHIBITION HAS BEEN PROVIDED BY THE NATIONAL ENDOWMENT FOR THE ARTS, THE NEW YORK STATE COUNCIL FOR THE ARTS, THE GRAHAM FOUNDATION FOR ADVANCED STUDIES, THE RESEARCH COUNCIL OF THE CITY, THE GENERAL PROGRAMS OF THE CITY UNIVERSITY OF NEW YORK, AND THE SCHOOL OF ARCHITECTURE OF THE UNIVERSITY OF NEW YORK. STOREFRONT FOR ART AND ARCHITECTURE IS SUPPORTED BY YOICHI MIZUTANI, GRAHAM FOUNDATION FOR ADVANCED STUDIES IN VISUAL ARTS, GREENWALL FOUNDATION, J.M. KAPAN FUND, JOE & EMILY LOWE FOUNDATION, J.M. KAPAN FUND, REED FOUNDATION, THE NEW YORK STATE COUNCIL ON THE VISUAL ARTS, NEW YORK STATE COUNCIL ON THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS AND FRIENDS, DEPARTMENT OF CULTURAL AFFAIRS AND FRIENDS.

NY MASJID

NY MASJID is an exhibition aimed at documenting and interpreting the mosques that each of the city's Muslim communities has built at its center. Its goal is to reveal the



Masjid al-Falah, Queens, New York
Photo by Ed Grazda

ways in which these buildings reflect and create identities for Muslims within a dense and diverse urban fabric and to explore the texture and creativity that grow from the tensions that are created within a complex urban environment. We hope in this way to create a document that bears visual witness to a number of cultural minorities whose combined image for Americans is often strong but between Orientalizing myth and nationalistic polemic.

At the heart of the project is the desire to defuse an isolated and polarized image of Islam as a monolithic other, the remote and mythologized Islam of an opulent palace in Kuwait and of televised videos of the night sky in Iraq. We hope to accomplish this, first, by exploring the diversity of Muslim peoples and Islamic cultures that form part of the city. But we feel the documentation—the interviews, photographs and experiences we have gathered—demonstrates the emergence of an American Muslim architectural identity as well, one that will soon become a significant part of our urban landscape. These are the issues we hope this exhibition will bring forth through the testimony of the builders and users of mosques in the five boroughs, through an analysis of the spaces and images they create for themselves, and through photo documentation of a community occupying and transforming that architecture.

Mosque Foundations in New York

There are over 70 mosques in the five boroughs of New York City, of which no more than a half dozen can be said to have been designed as mosques from the outset. The rest are storefront buildings, lofts, stores or warehouses that have been converted to mosques to serve communities that are the result of the impressive diaspora of the past two decades from dozens of Islamic countries to the United States. New York is the port of entry for the overwhelming majority of these new immigrants, but New York also houses one of the most active indigenous African American Muslim communities, which has been constructing its own mosques since the 1970s.

There is no central administration that coordinates or oversees the mosques of New York, no hierarchy among mosques, no central advisory or governing council. The buildings range in cost and scale from the Islamic Cultural Center—a luminous multi-million dollar cube that breaks the grid of third avenue and 96th Street with a rotation towards Mecca—to nameless Mosques carved out of brownstones and warehouses. They embrace a breathtaking ethnic, social and economic diversity. Indeed, one goal of this exhibition is to present the multiplicity of communities and cultural traditions that are present in the mosques of New York. The congregations of mosques in New York City tend to reflect neighborhood demographics and the second language in which the Khutbah, or Friday sermon, is given. The building of any mosque is accomplished by a lay group, the Shura, a council of congregation members responsible for the financing, and virtually all practical and organizational concerns surrounding the mosque and its decoration. The clergy are on the whole expected to isolate themselves from such material issues, although their participation varies with each community. Since according to Islamic law the purchase, maintenance and upkeep of the building must be financed without paying any interest, the founding of a mosque can represent enormous community effort and sacrifice. Typically, a neighborhood mosque in New

and religious values of language and a way of life in an urban environment so rich and visually aggressive that it seems to threaten and absorb those values with its common denominator of secular visual culture.

Social Values and Common Concerns in Architecture

However of significant interest in New York, is the fact that despite the insular nature of many mosque communities, despite enormous ethnic, economic, and social diversity, New York's mosques are linked by social, functional and—surprisingly—important formal issues as well. Each congregation must confront at least two issues common to any ethnic or linguistic group which seeks to practice Islam in the United States: the separation of the sexes during prayer and qiblata (the orientation of prayer in the direction of Mecca). The formal means of separating men from women here takes on particular importance because it is a social and religious custom so imprinted in the images and practice of every day life in New York. At New York's Indonesian mosque, men and women pray in a hall which is split by a line drawn perpendicular to the qibla, placing them equidistant from it, side by side, at the Faith Cami in Brooklyn a movable screen at the back of the prayer hall can expand and contract with the number of women attending. The Islamic cultural center in Manhattan and the new Albanian mosque in Staten Island were designed with elaborate tribunes and balconies, and in a large number of storefront mosques an entire floor is dedicated to women, with a PA system, or, in the case of the more prosperous Bosnian mosque, closed circuit TV. Technology and building funds become the means by which separation can be made more comfortable, but also at times more complete, and more rigidly codified into the architectural structure. For a significant number of the immigrant congregations interviewed, the separation of the sexes had a heightened meaning in an unbridled, secular New York, and the separation was at times defined architecturally in a more restrictive way than in an immigrant's Islamic home country.

Qiblata can be marked in New York with the rotation of an entire building, as in the case of the Islamic Cultural Center of Manhattan or the Masjid al-Falah in Richmond Hill, Queens, or with the rotation of the congregation itself as in Fatih Cami or the Masjid al-Farooq in Brooklyn. When it is not accomplished by the rotation of the entire building, qiblata can be indicated by a Mihrab, or prayer niche, or simply by lines drawn along a floor or carpet. While qiblata is common to all mosques in the world, and clearly is meant to reorient worshippers, dislodge them from a familiar, worldly context to better mind the dictates of prayer and the wider community of Islam.

A Nascent Identity

Layered with architectural gestures aimed at creating separate identities through austerity or ethnically distinctive decoration, is another artistic vision, one which seems aimed at creating an identity both American and Muslim. The overwhelming majority of New York mosques have also begun in the past five years to take on a common set of visual forms, forms that mark them and bind them in the urban landscape. Communities from Guyana and Pakistan, Palestine and Iran and African Americans and Sudanese communities have elected to use and reuse a distinctive dome and arch shape—at times architecturally, at times decoratively—that does not relate to the architectural tradition found in most of the home countries of those who adopt it.

The

issue

of

domes

and

keel

arches

is

a

complex

one.

These

are

forms

which

were

embedded

into

the

American

and

European

imagination

as

part

of

the

Colonial

discourse

: they

are

coded

with

sensuality

and

the

carnevalesque

, and there is a

temptation

to

interpret

them

as

Orientalist

forms

. Euro-

American

representations

of

Islam

as

architectural

other

to

the

orthogonal

cityscape

of

New

York

. But to give them a strictly

Orientalist

interpretation

is to rob these gestures of their

enormous

power

to transform the urban landscapes into which they intervene, and to deny the youth and vitality of the social and cultural forces from which their invention springs. These forms have been appropriated over time and invested with new meanings by communities whose experience of being Muslims has required redefinition in a non-Muslim urban landscape. Some domes and arches have taken on a pan-Islamic meaning for immigrant and African American Muslims, who assign a new pan-Islamic meaning to the form now through association of their domes with important monuments from the formation of Islamic architecture: with the Dome of the Rock and Medina. These are the domed buildings that appear on the only floats in New York's Muslim Day Parade: evocations of a community that must be represented by spaces and ideas rather than people and narrative. These are buildings whose history belongs to all Muslims. Perhaps we are witnessing the formation of a new American Mosque architecture, one disengaged from ethnic and national difference, one responding rather to the needs of New York Muslims 'whose links' the community leader Dawd Assad has said 'now supersede national identities'.

Among the many goals of THE MOSQUES OF NEW YORK is to find out, how Muslims use architecture not only to create and reflect, to protect a divergent way of life, but also to create a new identity, that of American Muslim—New York Muslim—through the creation of new architectural forms. How architecture makes a place for all of these activities and meanings, how a community selects and fashions that space according to its means and goals, how that space is perceived by its users and transformed by the activities that occur there: these are the questions we hope to address in NY MASJID.

sconspicuous often give it an additional meaning in New York City. 'We do not pray to Atlantic Avenue' a congregant at Masjid al-Farooq once told me: 'we pray to Mecca'. Or as a taxi driver from Bangladesh pronounced proudly: 'At the Masjid, third Avenue comes to its knees.' The notion that New York's urban landscape presents a force that must be defied or held at bay by a mosque building or space is one that appears often in interviews with Imams and worshippers. It is at the heart of a

immigrant community.

The mosques within most of New York's diverse communities are often far more than places of prayer. A New York mosque might house not only a religious school, but a parochial day school, a day care center, community outreach programs, student housing, and libraries. And in New York's diverse and brittle demographic web, they take on more concentrated social meanings as well: they become the spaces, the sites for the preservation of social



Masjid al-Farooq, Brooklyn, New York
Photo by Ed Grazda

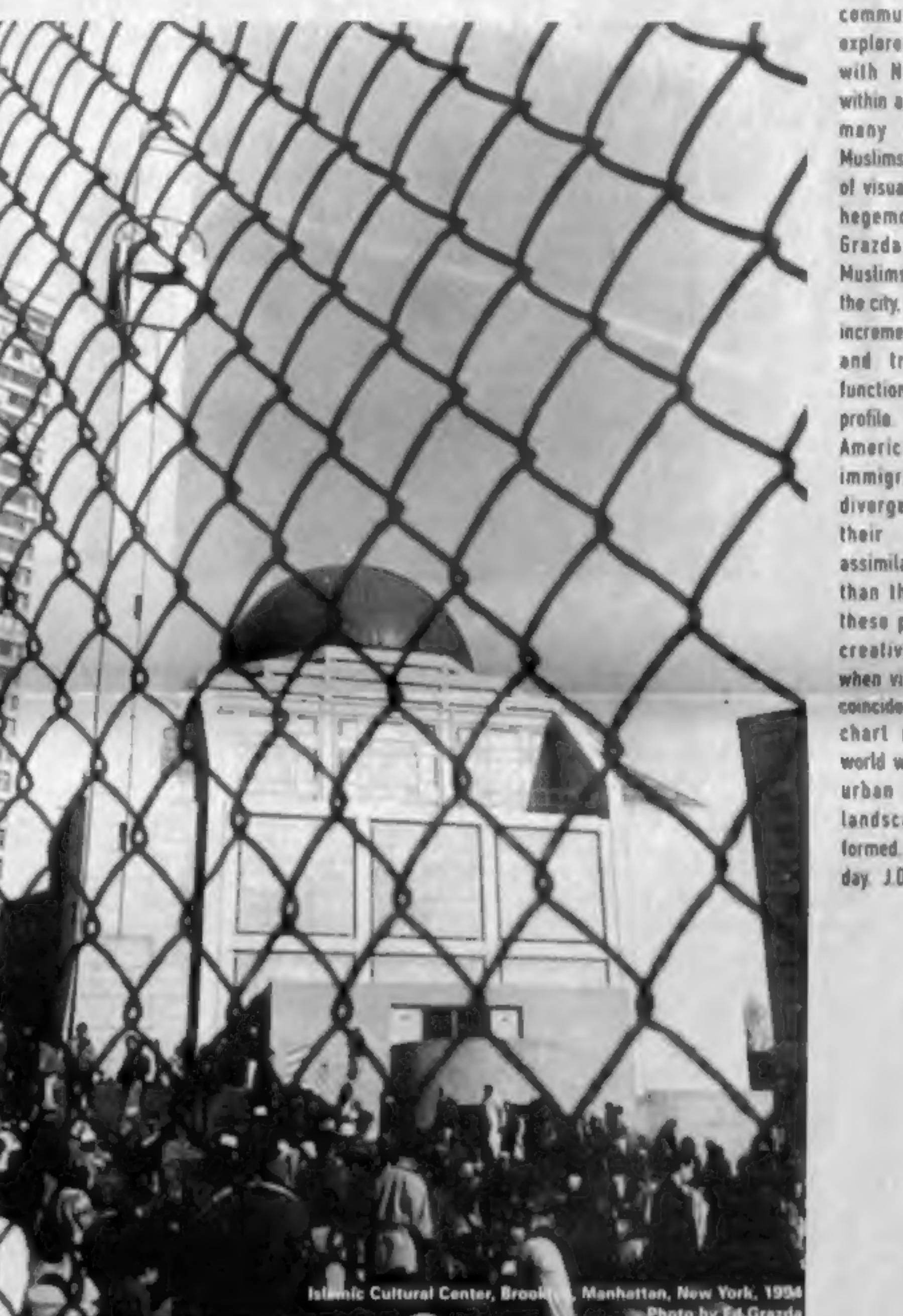
Ed Grazda: Photographer

At the heart of Ed Grazda's work is a tension between cultural distance and intimacy, between our collective temptation to construct an image as exotic and the visual evidence that what seems pleasurable alien is in fact part of a remarkably shared contemporary experience.

In the collection *Asia Calling* he presented recognizable images of prosaic occupations: of dating and shopping, weddings, and commercial enterprise, in Laos, Thailand, and Vietnam. The title cautioned that Ed Grazda was set to challenge the reductive image of a single Asia as East and other, and he accomplished this by bringing us face to face with a technological world and a visual commercial culture within these places which was completely familiar, effortlessly decipherable across continents, across ethnic and religious barriers. In these photographs we are caught constantly between our desire to possess something like the soft, bucolic dream image—rice paddies, rich brocades, eyes averted—from a Singapore Airlines commercial, and the raw witness of struggles, aches, explorations and desires of urban dwellers of Hanoi which match our own. These meanings are enormously effective in Ed Grazda's work, perhaps above all because he approaches his subjects with considerable humility. His position as subject and observer is readable in the discretion with which he photographs individuals and groups, the physical and psychological distance he maintains. He above all refrains from implicating his own heroic agency through the manufacture or representation of individual dramas. This is even the case in *Afghanistan* (1980–1989), his photo journal of 10 years spent photographing the Mujahideen during the Soviet occupation of Afghanistan. The work, surprisingly, chronicles the prosaic, mundane, at times meditative quiet of the rebels' lives in a way which invites more recognition, rather than physical proximity or emotional intensity, that the intimacy and force of Grazda's photos reside.

Recognition can also be seen as a key to Grazda's photographs for NY Masjid. The mosques that serve New Yorkers of widely divergent ethnic, social and economic contexts are spaces set apart from the visual cacophony of an urban fabric conceived by the secular American imagination. Grazda chronicles the interaction of Muslim communities and urban mosques in a style that parallels

the quiet power of community prayer. He explores the interaction with New York City—within a world over which many who are non-Muslims often feel a kind of visual and interpretive hegemony. And yet Grazda sees devout Muslims, at once part of the city, at once discretely, incrementally challenging and transforming its functions, its spaces, its profile. The images are of American Muslims and immigrant Muslims at divergent moments in their communities' assimilation. More even than the earlier work, these photos mark the creativity that surges when visual imaginations coincide and collide. They chart a contemporary world without borders, an urban territory whose landscape is being formed, and remade each day. J.D.



Islamic Cultural Center, Brooklyn, New York, 1996
Photo by Ed Grazda

Biographies

Ed Grazda is a distinguished documentary photographer whose work can be found in the Metropolitan Museum of Art, The Museum of Modern Art, The Corcoran gallery, The New York Public Library, The Bibliothèque Nationale in Paris, and numerous other collections throughout the United States and Europe. He has photographed widely in Asia and Latin America, and is known most recently for his explorations of cultural representation in the urban 20th century. His book of photographs, *Afghanistan 1980–1989* (Zurich and New York, 1990), was received with critical acclaim. Among the institutions at which Mr. Grazda has taught photography are Harvard University and SUNY Purchase.

Jerrilyn Doods is a Professor of Architecture and Theory at the School of Architecture of the City College of the City University of New York. Her work centers primarily on issues of artistic interchange and identity, and the problems surrounding architecture and identities in pluralistic societies. She is the author of *Architecture and Ideology of Early Medieval Spain* (London and University Park, 1991). *Al Andalus: The Art of Islamic Spain* (The Metropolitan Museum of Art, 1992), and numerous other publications on the subject of Islam and cultural interchange as seen through architecture. A filmmaker as well as author, Professor Doods has been writing and filming works concerning the dilemmas of Muslim in contemporary society (NY Masjid). The Mosques of New York, and Stars Most. The Bridge at Mosul (Bosnia). Among the other institutions at which Professor Doods has taught are Harvard University and Columbia University.



Float from the Muslim Day Parade, New York, September 1995
Photo by Ed Grazda

OTHER EVENTS

Party

Nov 16, 1996 6–9 pm
at StoreFront



Telepodium Launch Test
by Gardner Post

StoreFront in joint cooperation with Pearson Post Industries will host a special screening party of new video work & new digital video technology by Emergency Broadcast Network. StoreFront's facade will be utilized as projection screens for the presentation. EBN's regional manager Gardner Post will be on hand for free demonstrations.

Preview Magazine 3

Dec 3, 1996 6–9 pm
at StoreFront

3

IS A BUNDLE OF IDEAS IN PRINTED MATTER

3

IS A CONTAINER OF WORKS BY 26 ARCHITECTS, ARTISTS AND WRITERS

3

IS A SOURCE FOR 4 TO TAKE SHAPE

3

IS A PUBLICATION WITH CONTRIBUTIONS BY: MICHEL VAN AGRICHEM, CHRISTOPH BANNAT, PAUL BLOODGOOD, SICO CARLIER, PHILIPPE CAURANT, DENNIS COOPER, DEJONGPAUL, JASON FOX, GERY DE SMET, PHILIPPE CAURANT, ROBERT FUNK, ARNON GRUNBERG, ERIK HANSON, LIODY JACOBS, SARAH KAHN, JOHAN LUYCKX, DAVID MEDALLA, BRANIMIR MEDIC, JOOST MEIJWISSEN, EILEEN MYLES, MARC NAGTZAAM, ADAM NANKERVIS, MARK VERSLUIS, ELLY UITTENBROEK, MARC NAGTZAAM, GIULIAUME PARIS, MARK PIMMOTT, GERY DE SMET, ELLIE UYTENBROEK, ARI VERSLUIS AND LAURI WEEKS

PUBLISHED BY SALLE DE BAINS, ROTTERDAM

3

IS PRESENTED IN A SOUND INSTALLATION BY COMPOSER DEJONGPAUL